

10-4-1998

Concert: Choral Collage

Ithaca College Vocal Jazz Ensemble

Lauri Robinson-Keegan

Ithaca College Chorus

Jeffrey S. Gemmell

Ithaca College Madrigals

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Authors

Ithaca College Vocal Jazz Ensemble, Lauri Robinson-Keegan, Ithaca College Chorus, Jeffrey S. Gemmell, Ithaca College Madrigals, Lawrence Doeblér, Ithaca College Women's Chorale, Janet Galván, and Jennifer Haywood

*"It is
my plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

CHORAL COLLAGE CONCERT

ITHACA COLLEGE VOCAL JAZZ ENSEMBLE

Lauri Robinson-Keegan, musical director

Ain't Misbehavin

Thomas "Fats" Waller
arranged by Kirby Shaw

Small Fry

Frank Loesser and Hoagy Carmichael
arranged by Gene Puerling
edited by Phil Mattson

A Little Minor Booze

Willie Maiden
Lyrics by Vikki Dale

ITHACA COLLEGE CHORUS

Jeffrey S. Gemmell, conductor

Diane Birr, piano

Processional: Ani Maamin

Traditional Jewish Song

*I believe with perfect faith in the coming of the Messiah,
and although he may tarry, I will wait daily for his coming.*

Songs of Children (Excerpts)

Robert Convery
(B. 1954)

- I. *The Garden*
- II. *At Terezin*
- III. *On a Sunny Evening*
- VI. *The Closed Town*
- IV. *The Little Mouse*

ITHACA COLLEGE MADRIGALS

Lawrence Doeblér, conductor

If love be blind (1604)

O let me live (1622)

In going to my naked bed (ca. 1560)

Fair Phyllis I saw sitting all alone (1599)

Thomas Bateson
Thomas Tompkins
Richard Edwards
John Farmer

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor

Wendy Herbener Mehne, flute

Jennifer Haywood, graduate assistant

Rachael Allen, assistant conductor

Aure Volanti

Francesca Caccini
(1587-1640)

Wendy Herbener Mehne, Serena Cameron, Aiven O'Leary, flutes
Katherine Jensik, cello

O Vos Omnes

Tomas Luis de Victoria
(1548-1611)

Jennifer Haywood, conductor

My Heart's Friend

Imant Raminsh
(b. 1943)

Canticle of the Sun

Libby Larsen
(b. 1950)

Teresa D'Amico, Brittany Sawdon, soloists
Special thanks to Peter Rothbart

ITHACA COLLEGE CHOIR

Lawrence Doebler, conductor

Hymn to St. Cecilia, op. 27

Benjamin Britten
(1913-1976)
words by W. H. Auden

Ford Hall Auditorium
Sunday, October 4, 1998
3:00 p.m.

PROGRAM NOTES

Ithaca College Chorus

Songs of Children, for choir, violin, viola, cello and piano, is a cantata of nine poems written by children while interned at Terezin Concentration Camp. The cantata was composed in memory of all children who perished in the Holocaust. The purpose of the work, as initially conceived by Judith Clurman, was to give accessible, musical voice to the poetry, that it be performed in schools as an historically instructive vehicle. I have placed at the beginning of the cantata a passage from Deuteronomy which more eloquently states the purpose of *Songs of Children*: "Only take heed, and keep your soul diligently, lest you forget the things which your eyes have seen, and lest they depart from your hearts all the days of your life; make them known to your children and your children's children."

Musically, I have achieved unity in the cantata by use of the cantus firmus technique of composition. *Ani Maamin*, a Jewish folksong of faith chanted by Jews as they marched to the gas chamber, is the cantus firmus. Each phrase of the folksong respectively serves as the basis for the musical material of each of the nine movements of the cantata. Then I have given individual musical forms to each of the movements, placing these forms of chorale, madrigal, canon, and medieval rondeau to create an overall chiasitic, or mirror, structure, Johann Sebastian Bach's favorite choice when formally ordering the movements of his cantatas. These musical considerations were made to give the highest integrity to a subject affirming our most precious gift, life.

Notes by Robert Convery

Robert Convery is among the handful of composers today writing effectively for the voice. His music is expressed in a distinctly personal voice of lyricism, rhythmic vitality, a keen harmonic sense, and transparent textures. Mr. Convery has written four one-act operas, twenty cantatas, choral works in every description, nine song cycles, and more than 150 songs for voice and piano. His *Songs of Children* received its Washington D.C. premiere April 16, 1993 as part of the celebration of the opening of the United States Holocaust Memorial Museum. Convery holds degrees from The Curtis Institute of Music, Westminster Choir College, and The Julliard School where he received his doctorate. He has studied composition with Ned Rorem, David Diamond, and Vincent Persichetti.

Texts of "Songs of Children"

I. The Garden

Only take heed, and keep your soul diligently,
Lest you forget the things which your eyes have seen,
And lest they depart from your hearts all the days of your life;
Make them known to your children and your children's
children.

Deuteronomy 4:9

A little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.

A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.

Franta Bass

II. At Terezin

When a new child comes everything seems strange to him.
What, on the ground I have to lie? Eat black potatoes?
No! Not I!
I've got to stay here? It's dirty here! The floor - why, look, it's
dirt, I fear!
And I'm supposed to sleep on it? I'll get all dirty!

Here the sound of shouting, cries, and oh, so many flies.
Everyone knows flies carry disease.
Oooh, something bit me! Wasn't that a bedbug?
Here in Terezin, life is hell,
And when I'll go home again, I can't yet tell.

"Teddy" 1943

III. On A Sunny Evening

On a purple, sun-shot evening
Under wide-flowering chestnut trees
Under the threshold full of dust
Yesterday, today, the days are all like these.

Trees flower forth in beauty,
Lovely too their very wood all gnarled and old
That I am half afraid to peer
Into their crowns of green and gold.

The sun has made a veil of gold
So lovely that my body aches.
Above, the heavens shriek with blue
Convinced I've smiled by some mistake.

The world's abloom and seems to smile.
I want to fly but where, how high?
If in barbed wire, things can bloom
Why couldn't I? I will not die!

Anonymous 1944

VI. The Closed Town

Everything leans, like tottering, hunched old women.
Every eye shines with fixed waiting and for the word, "when?"
Here there are few soldiers. Only shot-down birds tell of war.
You believe every bit of news you hear.

The buildings now are fuller, body smelling close to body,
And the garrets scream with light for long, long hours.
This evening I walked along the street of death.
On one wagon, they were taking the dead away.

Why have so many marches been drummed here?
Why so many soldiers?

Then
A week after the end,
Everything will be empty here.
A hungry dove will peck for bread.
In the middle of the street will stand
An empty, dirty,
Hearse.

Anonymous

IV. The Little Mouse

A mousie sat upon a shelf,
Catching fleas in his coat of fur.
But he couldn't catch her - what chagrin! -
She'd hidden 'way inside his skin.
He turned and wriggled, knew no rest,

That flea was such a nasty pest!

His daddy came
And searched his coat.
He caught the flea and off he ran
To cook her in the frying pan.
The little mouse cried, "Come and see!
For lunch we've got a nice, fat flea!"

Koleba 1944

Ithaca College Women's Chorale

Aure Volanti

Francesca Caccini received her early training in singing and composition from her famous father. While still quite young, she had already become known at the Florentine court both for her singing and for her proficiency at a variety of instruments. She concertized widely in Italy, and in 1604 accompanied her father and sister to France, where she proved a great success. Simultaneously pursuing careers as a teacher, performer, and composer, Caccini was recognized as one of the leading musicians at the rich Tuscan court.

Aure volanti comes from Caccini's opera *La Liberazione di Ruggiero dall' isola d'Alcina*, first performed in Florence in 1625. The libretto of *La Liberazione* is by Fernando Saracinelli. One of the earliest operas to be based on a modern rather than a classical subject, *La Liberazione* was also the first Italian opera to be performed outside Italy - in the court of Wladislaw IV of Poland. *Aure volanti* is sung by the nymphs of Alcina, who describe the pleasures of their island to the shipwrecked Ruggiero, whom they seek to detain there.

Translation:

Wandering breezes, sweet birds that sing, soft trickling fountains
grace and pleasures surround one here and make the sun more bright.
Cool frosted caverns, glowing sunlight, green waving meadows, violets
and lilies surround one here make the sun more bright, the day much
lighter.

O Vos Omnes

Originally published in 1585, this motet is a setting of one of the Responses to be sung at Matins on Holy Saturday. Tomás Luis de Victoria lived in Rome from 1565 to around 1584. He then returned to his native Spain. His composition style was emotionally rich and fervent. All of his choral works were sacred. His motets were dramatic but handled with subtlety. His motets demonstrate a fondness for minor seconds to express the lamentations of Jeremiah, leaps of diminished fourths to reflect grief, and a stepwise upward progression through an octave to delineate the ascension of Christ.

Passages are in chordal style when the text includes the words "all" or "many" and rhythm goes from duple to triple when the idea of the Trinity is introduced.

Translation:

O all you who pass this way, behold and see if there be any sorrow like my sorrow.

My Heart's Friend

Born in Latvig, Imant Raminsh moved to Canada as a child. After completing his Associateship diploma studies in violin at the Royal Conservatory of Toronto and a Bachelor of Music at the University of Toronto, he spent two years in post-graduate work at the Akademie Mozarteum in Salzburg. During this time, he participated in concert tours and recordings with the professional Camerate Akademie Orchestra. He has maintained a lifelong interest in vocal and choral music and most of his compositions display a strongly melodic emphasis reflecting his Latvian song-oriented cultural heritage.

His compositions have been commissioned by and performed by the New Caledonia Orchestra, the Okanagan Symphony, the Masterpiece Trio of Vancouver, the Vancouver Chamber Choir, the Vancouver Bach Choir, the Tudor Singers of Montreal, Amity Singers of Victoria, the Festival Singers of Canada, the Stockholm Chamber Choir, the Glen Ellyn Children's Choir, Choral Music Experience, and many others. He is also an associate composer of the Canadian Music Centre.

The text of "My Heart's Friend" is a translation of a Shoshone Indian text. The interpretation was written by the great American novelist, Mary Austin (1868-1934) best known for her works about the Native Americans of the southwest. "My Heart's Friend" is from the second set of *Songs of the Lights* which has a theme of the natural lights of the world and the universe as seen through the eyes and as interpreted in the mythology and poetry of the native American peoples. Subjects range from the primordial creation of light (from a Mayan text bearing a remarkable resemblance to the parallel passage in the Book of Genesis), through the first illuminations of the sun, moon, and stars. There are appearances of more modes lights such as the rainbow, fireflies, to the extinguishing of light in the last wisps of sunset.

Canticle of the Sun

Libby Larsen's works encompass orchestra, dance, opera, choral, theater, chamber and solo repertoire and are sought after and performed throughout the United States and Europe. Larsen is widely honored, including participation as producer for the 1994 Grammy Award winning "The Art of Arleen Auger," on which Larsen's *Sonnets from the Portuguese* is featured. Her music explores the

American vernacular and its refreshing qualities on the concert tradition. Her works are widely written about and recorded by Angel/EMI, Koch International, Nonesuch and Decca among others. In 1973, she co-founded the Minnesota Composers Forum, (now the American Composers Forum,) a composers cooperative which became the inspiration and model for much that has happened in promoting and establishing composers in America. She has served as composer in residence with the Minnesota Orchestra and the Charlotte Symphony and is an advisor to many musical organizations, including the National Endowment for the Arts, ASCAP, and the American Symphony Orchestra League.

The *Canticle of the Sun* incorporates a text by St. Francis of Assisi with the sounds of synthesizer, finger cymbals, and women's voices.

Larsen is featured in the MacMillan textbook, MUSIC! and the newly released *Pandora's Guide to Women Composers* by Sophie Fuller and is the Karel Husa Visiting Professor of Composition at Ithaca College for 1998-99. She will visit Ithaca College in October, February, and April.

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

Soprano I

Carla Cosentine
Jaime Reynolds

Soprano II

Meaghan Boeing
Julie Jacobs

Alto I

Stacey Atwell-Keister
Kathleen O'Connor

Alto II

Jennifer Caruana
Kerry Watkins

Tenor I

Jeffrey Smith
Tim Reno

Tenor II

Bill DeMetsenaere
Shawn Puller

Baritone

Ben Berry
Matthew Hoch

Bass

Kevin Doherty
Marc Webster

ITHACA COLLEGE CHOIR
Lawrence Doeblor, conductor
Jennifer Haywood graduate assistant

Soprano I

Tina Batchelder-Schwab
Carla Cosentine
Meredith Ellis
Erica Grieshaber
Lisa Kisselstein
Jaime Reynolds

Soprano II

Meaghan Boeing
Beth Faust
Jennifer Haywood
Julie Jacobs
Jennifer Piazza
Lucia Sánchez

Alto I

Stacey Atwell-Keister
Adriana Lomysch
Adrienne Lovell
Kathleen O'Connor
Christina Pizzo
Joan Stafford
Emily Weiland

Alto II

Schuyler Aldrich
Bonnie Brown
Keri Behan
Jennifer Caruana
Nicole Hambleton
Amanda Tafel
Kerry Watkins

Tenor I

Brian Bohrer
Dominick Rodriguez
Blake Siskavich
Jeffrey Smith
Cory Walker

Tenor II

William DeMetsenaere
Paul Fowler
Shawn Puller
Tim Reno
Ronald Smith

Baritone

Benjamin Berry
Kevin Doherty
Gerard Gombatto
Matthew Hoch
Eric Lawrence
Antonio Serrano

Bass II

Lucas Hibbard
Jermaine Hill
Ross Mizrahi
Eric Toyama
Marc Webster
James Wheal

ITHACA COLLEGE CHORUS

Jeffrey S. Gemmell, conductor

Soprano I

Kristin Arnold
Julie Bickford
Heidi Carrier
Sarah Dewey
Kris Gerwiak
Amanda Goodman
Liz Greenblatt
Erinn Hibbard
Stacia Jarnoski
Rose Jensen
Megan Jonynas
Rebecca Luks
Kathleen McNulty
Elizabeth O'Brien
Emily Phillips
Caroline Rodriguez
Danielle Santiago
Nikki Schwarz
Callie Shrader
Keira Sullivan
Andrea Vaioli
Vanessa Velez
Laryssa Zuber

Soprano II

Pam Alexander-DeRoche
Elizabeth Battaglia
Leah Carroll
Michelle Free
Jennifer Gallien
Jennifer Graham
Sandy Hales
Jennifer LaFountain
Catherine Lake
Jennifer MacLeman
Suzanne O'Gara
Angela Ortiz
Laura Pratt

Soprano II (cont'd)

Meghan Raboin
Stacy Reckert
Laura Roy
Jennifer Ryan
Alison Shorter
Jill Trask
Mary Walker
Heather Wallace
Kristina Westin
Danielle White
Natasha Zajac
Lauren Zito

Alto I

Bonnie Brumbaugh
Cassandra Conover
Amanda Curry
Kate Donnelly
Amanda Ecker
Annemarie Edmond
Jennifer Frederick
Kim Klockars
Kristin Latini
Juliana Mancantelli
Katherine Mason
Hannah McKouwn
Jane Moores
Alissa Nanna
Lisa O'Neil
Christine Riley
Kristin Sharkey
Tracey Snyder
Victoria Spaulding
Christine Sweitzer
Andrea Vojtisek
Amanda Whitten
Amy Yaremczak

Alto II

Victoria Alaimo
Marjorie Amatulli
Sonja Bode
Barbara Brenner
Kelly Davie
Laurel Feldman
Kim Grizzaffi
Dara Kahkonen
Andrea Kraynak
Cori Laurino
Laura Leuter
Tori Lillie
Lindsey MacNab
Charna Mamlok
Adriana Marallo
Toni Musnicki
Kimberly Schaeffer
Corinne Sigel
Jennifer Siracusa
Nina Sutcliffe
Therese Yagy
Yuko Yamamoto

Tenor I

Ryan Ainsworth
David Blazier
Andrew Chugg
Greg Crystal
Conner Earl
Anthony Femino
Justin Gamble
Brian Hertz
Tallon Larham
Anthony Maiese
Mathew Pelliccia
Daniel Tracy

Tenor II

Brian Armstrong
Thomas Austin
Erling Berner
Kerry Cleary
Christopher Desjardins
Christopher Franklin
Sam Guberman
Peter Kincaid
J. Michael Maury
Dominic Rozzi
Tom Sicilia
Joseph Stillitano
Michael Sulzman
Daniel Tillapaugh
Edwin Vega

Baritone

Andrew Adamski
Jeremy Barbaro
Adam Baritot
Adam Berkowitz
Andrew Brandon
Jeff Brownschidle
Brian Cassagnol
Daniel Coe
Miles Johnson
Nathan Kaiser
Seth Kellam
Kevin Lash
Mike Lippert
Edward Montoya
Michael Popplewill
Keith Reeves
James Roumeles
Samuel Tisdale
Blair Walsh
Mark Wurtzel

ITHACA COLLEGE CHORUS
Jeffrey S. Gemmell, conductor

Bass

Orion Anderson
Craig Bender
Bret Dunham
Doug Fraley
Neil Hefty
Brian Hibbard
Chris Ireland
David McCormick
Andy Meagher
Andrew Meyer
David Moulton
Peter Norman
Delmer Padgett
Mike Shulman
Mark Skaba
Jeffrey Stepien
Joseph Tubiolo
Michael Vaughn
Aaron Vogel

String Orchestra

Violin

Victoria Alaimo
Chris Menter
Alissa Nanna
Nick Relyea, principal

Viola

Marjorie Amatulli
Nathan Kaiser
Alison Shorter
Heather Wallace, principal

Cello

Susan Ozolins
Pat Pressley
Katie Pritt, principal

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galaván, conductor

Jennifer Haywood, graduate assistant

Rachael Allen, assistant conductor

Amanda Capone, Stephanie Kane, Emily Rider,

Mihyun Yum, accompanists

Soprano I

Sarah Bartolome
Sharon Costianes
Lauren Dragan
Sarah Knauf
Kristen Robinson

Soprano I-II

Theresa Andersen
Heather Barmore
Maria Biffer
Ann Chrastina
Allyson Clark
Alyson Cury
Amy Hayner
Meagan Johnson

Elizabeth Karam

Johanna Kiley
Michelle Lorenz
Sabrina Martin
Christine Pratt
Angela Ramacci
Sonia Rodriguez
Margaret Schniepp
Mary-Lynn Sindoni
Elizabeth Ulmer
Bora Yoon

Soprano II

Teresa D'Amico
Aimee Davis
Elizabeth Gerbi
Rebecca Masters
Lauren Quigley
Beth Scalonge
Jaime Schlosser
Brittany Sawdon
Christine Stevens

Soprano II - Alto I

Marcie Boyd
Amanda Capone
Elizabeth Fallesen
Jessica Julin
Carrie MacDonald
Elizabeth Sullivan
Allison Yeager

Alto I

Nicole Asel
Erin Finn
Michele George
Lauren Pokroy
Emily Rider
Mihyun Yum

Alto I-II

Meredith Allen
Amanda Blamble
Rosemarie Flores
Elizabeth Getlik
Stephanie Kane
Jeanette Kolb
Toni Ann Mancuso
Tiffany Rahrig
Deana Saada
Rebecca Sach
Heather Tryon

Alto II

Rachael Allen
Emily Berg
Aimee Dollard
Sarah Pechulis
Jennifer Pertgen
Amy Sanchez
Elisa Sciscioli
Jeanine Yako